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make exhibitions—five because of their proximity to museums of art, three because of lack of material, two for lack of room, and one because of a clause in the will of a donor forbidding it.

It is also interesting to note that of the libraries making a practice of holding exhibitions, fifty-six have shown paintings; sixty-nine, photographs; and fifty-three, other forms of pictures; sixteen have shown sculpture; forty, decorative arts of one kind or another; thirteen, books; four, historical material; three, natural history objects; and five, useful arts.

These facts are given for the purpose of showing how widely spread is the growing demand of our communities for pictures, a demand made, we must believe, in the belief that the work of the artist and artisan holds something of value, even when expressed only by reproductions of the original.

THE CHARLES STEWART SMITH COLLECTION OF CHINESE AND JAPANESE PAINTINGS

THE Museum is fortunate in receiving as a gift from Mrs. Charles Stewart Smith, Mr. Howard C. Smith, and Mr. Charles Stewart Smith, Jr., the valuable collection of Chinese and Japanese paintings that belonged to the late Charles Stewart Smith, long a trustee of the Museum.

The paintings were acquired in Japan, and for the most part formed a collection that had gradually been made there, by a prominent collector.

The Chinese paintings, some six in number, bear important attributions, and form an excellent supplement to the Chinese collection now belonging to the Museum.

The Japanese paintings number about forty kakemono and eight or nine screens, besides albums containing three hundred and thirty-eight drawings, of which two hundred and thirty-eight are attributed to Hokusai and one hundred to other modern artists. Together they constitute not only an admirable assemblage of fine examples, but become a very important nucleus of what ought in time to be a fully adequate

representation in the Museum of the art of painting in Japan.

While other forms of Japanese art have been appreciated for a long time and have been collected in Europe and this country, the public collections of Japanese paintings outside of Japan have been comparatively few. The British Museum acquired long ago the considerable collection brought from Japan by Dr. William Anderson, and within the last year has acquired through the gift of Sir Gwynne-Evans, Bart., the representative collection formed by Mr. Arthur Morrison, numbering some four hundred paintings. In this country, the three collections at the Museum of Fine Arts in Boston—one acquired in Japan on early opportunity by Prof. Ernest Fenollosa and given to the Museum by Dr. G. C. Weld, the second also early acquired in Japan by Dr. Sturges Bigelow, and the third gradually assembled in later years by Mr. Denman Ross—are known as forming probably the largest single possession of Japanese paintings anywhere. Although recently formed, the collection brought together by Mr. Charles L. Freer, of Detroit, and presented by him to the Smithsonian Institution at Washington, but retained, for the present, in Mr. Freer's possession, is not only important in the number of examples, but is especially remarkable for the masterpieces that it contains. Other public institutions outside of Japan are not known to possess representative collections of Japanese paintings, but only, here and there, a comparatively few examples. Within recent years appreciation by the Japanese themselves of their own works of art has led to the payment of high prices for fine things as they have come into the market in Japan. Consequently the acquisition of fine Japanese paintings for foreign collections has become increasingly difficult, since among native connoisseurs paintings are generally regarded as the highest forms of expression in Japanese art.

Examining the present collection as to the merits of individual paintings, we find that it contains three specimens of the Buddhist art which marks the beginning of painting in Japan—one of the goddess Kwannon by an unknown artist that may date from the fifteenth century. In other fields some of the

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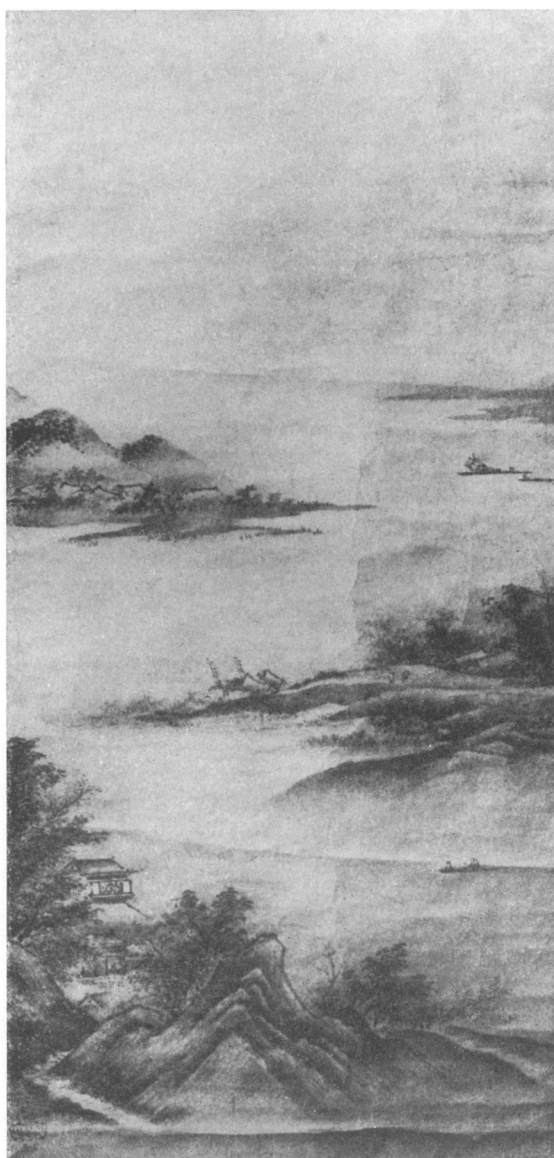
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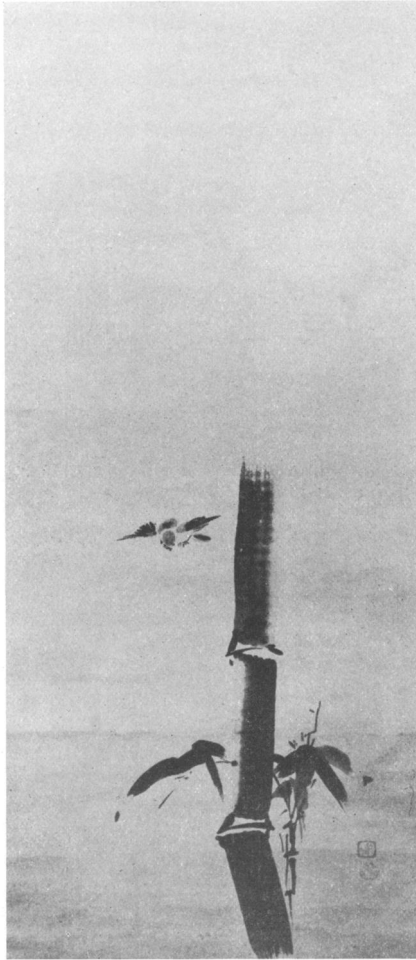


TIGER BY GANKU



LANDSCAPE BY KANO MOTONOBU

most distinguished painters of Japan are interestingly represented. There are two paintings, in Chinese ink, attributed to Sesshiu, one of the most famous artists of the latter half of the fifteenth century, who acquired great reputation on a visit to China, as well as in his own country. The subjects of these—Bird and Bamboo and Heron and Willow—are characteristic of the art of the Ashikaga period, when the influence of the Chinese painters of the Sung period was strongly revived in Japan. Dating from the first half of the sixteenth century are two beautiful paintings, also in Chinese ink—one a charming landscape and the other a design for a fan with figures of Sennin—attributed to Kano Motonobu, the most famous master of the Kano school and generally regarded as its founder, although preceded by his father, Kano Masanobu. Other paintings of the Kano school are one of Sparrow and Bamboo, and a set of three pictures, a figure and two landscapes, by Tanyu, the most notable of the later Kano artists.



SPARROW AND BAMBOO BY KANO TANYU

A six-leaved screen contains panels by Tanyu and Naonobu, his brother, and Yukinobu, his niece, and there are also sets of three by Tansui and Tanshin, followers of Tanyu. Then there are works attributed to Shutoku of the fourteenth century; Chokuan, represented by numerous paintings of hawks, of the sixteenth; Kano

Sanraku, of the seventeenth; and Nam-pin, a Chinese artist working in Japan in the eighteenth century, whose paintings are highly esteemed. The collection, however, is specially strong in the work of later artists—Sosen, famous for his pictures of

monkeys; and Ganku, equally famous for his pictures of tigers; Tani Buncho, noted for his birds and flowers, as well as mountains; a group of paintings of the Ukioye, or popular school of the eighteenth century; and finally, a most remarkable representation of the works of Hokusai.

Paintings by the designers for prints, whose designs would perish in the cutting on the wood blocks, are consequently comparatively rare. But the present collection is relatively rich in these, comprising works by Sukenobu, Koriusai, Shunsho, Toyohiro, and Shunman, and a screen of six figures by Choshun, an artist of this school who seems to have confined himself to paintings.

It is in the work of Hokusai that the Smith Collection is specially strong, embracing some seven kakemono, including

a richly colored picture of Cocks Fighting, and the albums to which reference has already been made. The sketches and studies in these albums, mainly in black and white, but some richly colored, cannot but be of intense interest to artists, and of great delight to all amateurs.



LADIES IN A GARDEN
BY SHUNMAN



WOMAN SPINNING SILK
BY HOKUSAI

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

The remaining album contains one hundred sketches by modern artists, whose work is not only highly esteemed but rare in Japan — such men as Kyosai, Hashimoto

The following books in the Museum Library may be consulted with special advantage in connection with the study of both the Chinese and Japanese paintings:



PEACOCK AND PEONIES
BY TANI BUNCHO

Gaho, Watanabe Seitei, Okada Baison, Kawabata Gyokusho, and Seki Shuko.

From this brief review of the collection, it will be seen that not only the Museum, but all who are specially interested in Oriental art, must be highly congratulated on its acquisition.

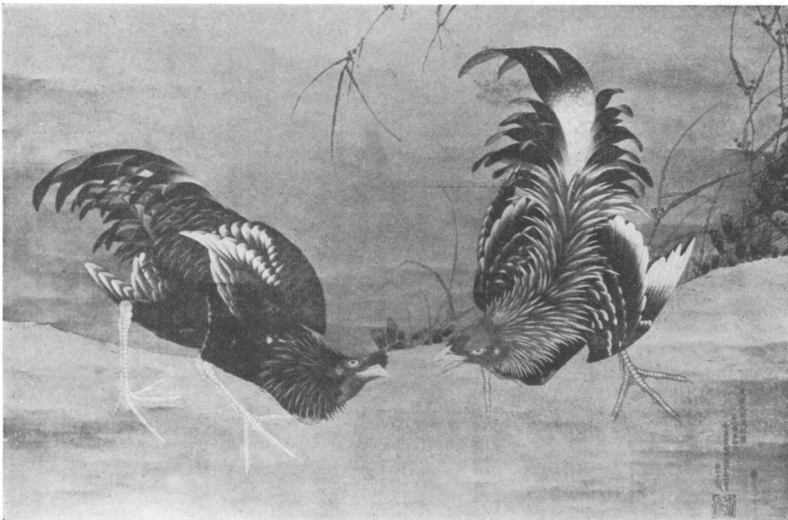
Painting in the Far East, by Laurence Binyon; Epochs of Chinese and Japanese Art, by Ernest Fenollosa; Chinesische Kunstgeschichte and Japanische Kunstgeschichte, by Oskar Münsterberg; and The Painters of Japan, by Arthur Morrison.

HOWARD MANSFIELD

COMPLETE LIST OF PURCHASES AND LOANS

AUGUST, 1914

| CLASS | OBJECT | SOURCE |
|--|--|---|
| SCULPTURE..... | †Two alabaster reliefs of altar-piece, by Vallfogona, Spanish, late fifteenth century..... | Purchase. |
| TEXTILES..... (Wing E, Room 9) | Three embroideries, Rhodian, seventeenth century; embroidery, Cretan, seventeenth century..... | Purchase. |
| ARMS AND ARMOR..... | *Five archer's arm guards, Dutch, end of sixteenth to early eighteenth century..... | Lent by Dr. Bashford Dean. |
| CERAMICS..... (Wing H, Room 15) | Cover of tazza, French, middle of sixteenth century..... | Lent by J. Pierpont Morgan. |
| METALWORK..... (Floor 11, Room 22)..... | *Two silver casters, French, early nineteenth century; tray, American, early nineteenth century... Teapot, coffee-pot, sugar bowl, cream jug, and bowl, American, early nineteenth century..... | Lent by James C. McGuire. Lent by Miss Mary McGuire. |
| TEXTILES..... (Wing E, Room 9) | Two embroideries, Cretan, seventeenth century..... | Lent by Mr. Kendrick. |
| *Not yet placed on Exhibition. | | |
| †Recent Accessions Room (Room 6, Floor 1). | | |



COCKS FIGHTING BY HOKUSAI